VOLUME 28, NUMBER 3

MOVABLE STATIONERY

Cover: Denice and Jean-Paul of *BestPopUpBooks.com* sit among just a few of the many pop-up books they have featured on their website while they celebrate their YouTube award for achieving 100,000 subscribers.

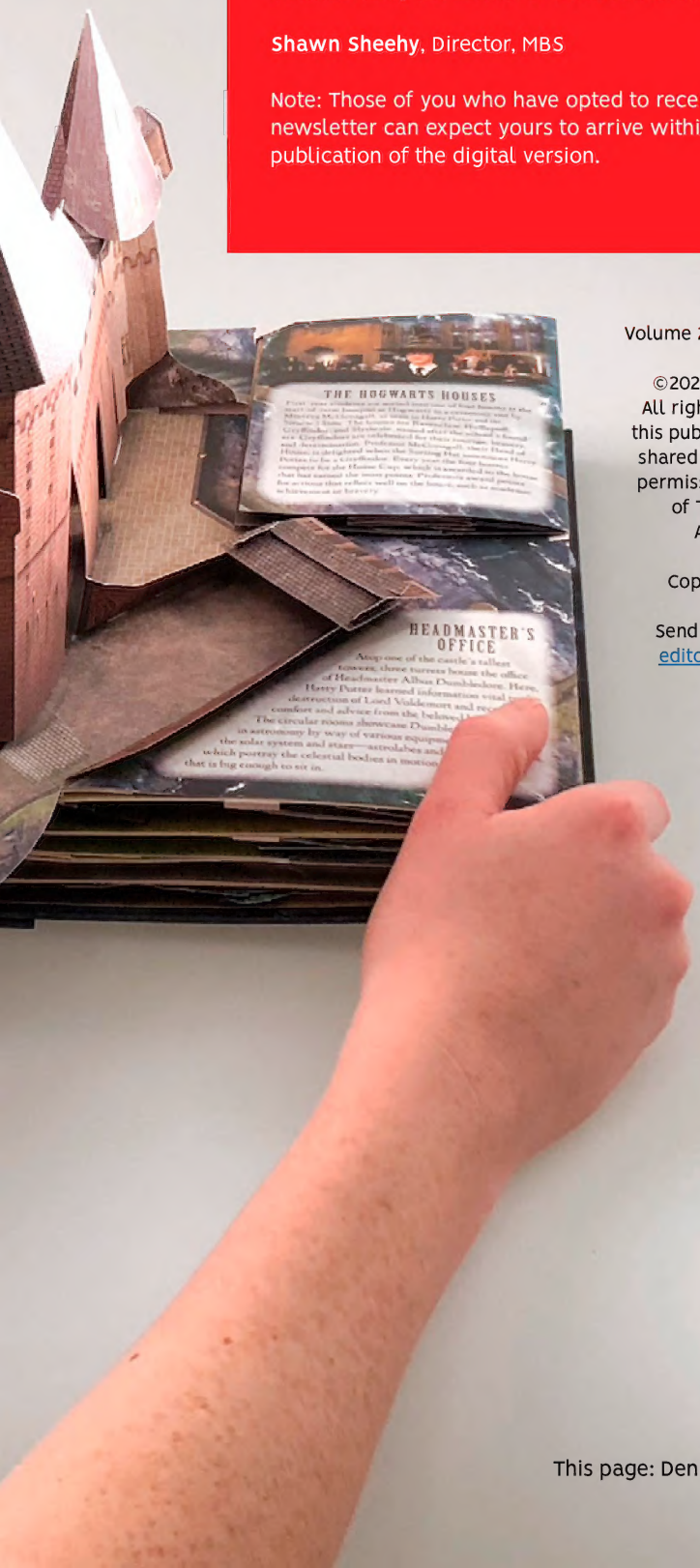
I'm a gardener and amateur naturalist. Wildlife similes wind through my thoughts like morning glories on the front fence. So when stories of western wildfires covering current devastation (and my heart goes out to those dealing with that stress) end with the trite "new growth is stimulated by fire" I can't help but apply that idea to this period for the MBS. Covid-19 burned down the biennial conference for 2020, but the fresh new thing growing in its place is our **Zoom Show-and-Tell**. We plan to do these regularly, by the way, evenly spaced between newsletter releases. Soon you'll have a way to connect every six weeks. In the meantime... enjoy the newsletter!

Shawn Sheehy, Director, MBS

Note: Those of you who have opted to receive a printed copy of this newsletter can expect yours to arrive within three weeks from the publication of the digital version.

IN THIS ISSUE

Meet **Jean-Paul** and **Denice**: While relatively new to the artform, they find themselves now ensconced among its most influential supporters. Why do we dread books that might scare us? **Roberta Brody** reveals we may actually *savor* the experience... Did you know stamps are specially commemorated on their debut day? **Ellen G.K. Rubin** shares her collection of popped-up first day cachets. Discover the surprisingly veritable bounty of new pop-up books being released this still pandemic-plagued fall. **The Pop-Up Lady** is back with news and info for us. And take advantage of a limited time discount for the fabulous collectable ***AtoZ*** boxed set... while you can!



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This page: Denice rehearses while Jean-Paul prepares to film Matthew Reinhart's *Harry Potter.*

Even their decor reflects their love of pop-up books.

More than ever in these times of social distancing and lockdowns, we rely on the internet to help keep us informed about so many things, including, of course, our favorite book form, the movable book. But even before the pandemic it was becoming more and more difficult to find and explore pop-up books in the brick and mortar bookstores. Without being able to discover and open them, how are we to even know what kind of magic each book possesses? How are new potential fans going to discover and fall in love with these books, like us, if they can't experience them?

Thank goodness then that one solution has arisen, albeit from an unlikely source: one day a pair of very NEW pop-up fans realized this deficiency and determined on their own to do something about it.

Of course we are speaking about ***BestPopUpBooks.com***, the popular website for and about movable books. Professionally and lovingly produced by **Jean-Paul Leconte** and **Denice Schoenmaker** of the Netherlands, the website has seemingly overnight become **THE** place to go for the best Youtube videos of pop-up books and insightful interviews with paper engineers and movable book collectors.

MS: First, can you tell us about yourselves? How long have you two known each other and how did you meet?

Jean-Paul: In February we will celebrate our 13th anniversary together. We met for the first time at the advertising agency where we both worked.

Best Pop-Up Fans
Best Pop-Up Site
Best Pop-Up Books.com

AN INTERVIEW WITH JEAN-PAUL LECONTE AND DENICE SCHOENMAKER

Interview by Movable Stationery

MS: Why did you reach out to pop-up books in the first place? What brought you to this art form? Were you familiar with them? What was your first experience with movable books?

Jean-Paul: No, we were not familiar with these advanced pop-up books at all. We were surprised that it's not a thing in the Netherlands. And the reason why became very clear when we started BestPopUpBooks. We've looked for pop-up books in book stores all over the country and discovered that it was hard to find a pop-up book, even in the bigger book stores.

Denice: It was because of the internet that we discovered this exciting world of 3-dimensional books. We knew about the more basic pop-up books for children, but to discover this as an art form was an eye-opener for both of us.

Jean-Paul: The first book we bought was a gift for my mother. It was **Robert Sabuda's *Alice in Wonderland*.** I can't remember precisely how and where but I found it on the internet and based on a couple of pictures and short videos I decided to order it online. We had no idea what to expect but when it arrived, we took it out of the seal and very carefully took a peek. And we were blown away. Page by page we became more impressed by the details and complexity of the pop-ups.

Denice: It was something new to us and we both grew excited about this discovery. We decided to order more books but this time for ourselves. Little did we know this would become our new hobby. I think it was that same day that we ordered the books. We ordered a copy of *Alice in Wonderland*

Denice: We actually liked each other without even knowing. There was a click from the first day and we had many nice talks during lunch breaks.

Jean-Paul: I had worked there for a year and Denice joined a couple of months just before I moved to a new job. I liked Denice a lot but I thought it wouldn't be appropriate to ask a colleague out for a date. So I waited and on my last day at the office, I gave Denice a piece of paper with my email address on it. With the "excuse" that she could email me anytime if she needed help with Photoshop. About a month later we got in touch by email and it didn't take long for us both to confess we liked each other. I think it was a week later when we had our first date.

Denice: I still have the note with his email address.

BestPopUpBooks...Continued from page 5

and added some other titles with good reviews like **Matthew Reinhart's *Transformers***, ***The Snow Queen*** by **Yevgeniya Yeretskaya**, and ***ABC3D*** by **Marion Bataille**.

Jean-Paul: A couple of weeks later the books arrived and that same evening, we sat down and took all the time in the world to enjoy and study every book. I think that was the moment we fell in love with pop-up books. We ordered even more books and it was the start of a new collection and also a new hobby.

Denice: The first thing we did was look on the internet for other recommendations. We wanted to expand our collection but had no idea where to begin. So we started looking for videos on YouTube and websites or blogs with these "top lists" with the best pop-up books available. But there wasn't much to find. At least, not what we were looking for.

The very first pop-up book video produced by Jean-Paul and Denice.

Jean-Paul: We did found some rough video reviews on YouTube of people who single-handed flip through the pages of a pop-up book without showing the spreads completely folded out. It was hard to find good content and reviews about pop-up books, which made it even harder to find titles to add to our new collection. Pop-up books can be very expensive, so you would like to know what you order before you get it, right? Especially when it's shipped from another country.

Denice: We discussed how great it would be to make a nice video about the ***Transformers*** pop-up book. That same week (November 27th, 2014) we captured, edited, and uploaded our first video to YouTube. We didn't have a channel name, logo, or intro. It was just a video with close-ups of all the details and booklets. After that, we uploaded a second and a third video and still had no logo. Meanwhile, our ***Transformers*** video went viral. It gained a lot of views and shares on Twitter in a very short time. It was amazing to see our video all over the internet.

Jean-Paul: About half a year later we decided to make a new video and we picked ***ABC3D*** from our collection as our next book to review. I did the filming but messed up the white balance and frame rate of the video. Working with video was still way out of my comfort zone and the result of our *ABC3D* video was ok but not satisfying. I also made a quick logo screen titled "Pop-up books" as an intro. We uploaded the video to YouTube, sat down, and watched it on TV. It was a nice video but that's mostly because it's a beautiful pop-up book. It just didn't feel right. The logo was too basic and I had to get a grip on the video quality.

Denice: That's something that you'll notice when you review our first uploads on Youtube. It took a couple of videos for us to find out how light, color, and frame rates work. But we still keep the videos on our channel because it's part of our history and how we started.

Jean-Paul: We had to develop a style and format but most important, something recognizable that would represent our content and make clear what our channel was about. After some brainstorming *BestPopUpBooks* came out. Denice designed the logo and I registered the .com domain and put up a quick website that would represent the YouTube channel. We also discussed and set up some rules that created our video format. That's how it all started.

MS: This can't be all you do. Can you tell us more about your "day" job? Can you share examples of work you've done outside the world of pop-ups? How long have you been working together or individually in that capacity?

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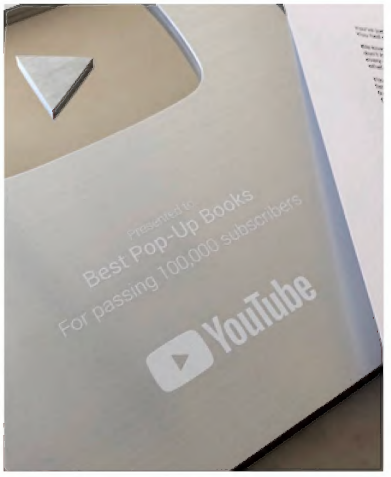
Sometimes a video is a themed subject with more than one book featured, like this Christmas compilation.

Most of the videos on BestPopUpBooks.com feature a single book, like ***Circus Zingaro*** *by* ***Tina Kraus,*** *which is also one of their favorites in matching a musical score to a video.*



One day, an unexpected honor arrived at their door: a special YouTube award for having reached a milestone: 100,000 subscribers.

Denice's first stop-motion video.

Jean-Paul: I'm self-employed and run my own business designing logos, advertisements, packaging, and websites. Because of my work we also have a studio at home for product photography. That's the same studio and set-up we use for our YouTube videos.

Denice: We both have a background in graphic design. So next to my daytime job, I can help Jean-Paul with projects and deadlines. We also both have our projects to work on. I love to illustrate and craft and one of my new hobbies is to make stop-motion animations. For that I can use the studio and equipment for my animations.

Jean-Paul: We had already shared a couple of stop-motion animations that Denice made on our social media channels and also published a stop-motion video of **Midi Pile** on YouTube. (It's not a pop-up book but a very detailed laser cut book.) So all the stop-motion videos we share are made by Denice. We both love this way of animating movables and there definitely will be more of this on our channel in the future.

MS: How do you balance your interest and maintenance of the website with your other duties?

Jean-Paul: That's the hardest part for us to manage. Maintaining and updating the website takes a lot of time but despite that we still consider it a hobby. Most important are the gift guides and seasonal themed specials. We have to update these once in a while and make sure all the information is correct. We know that expectations are high for our YouTube channel but we don't like to upload less quality. It takes four days, and sometimes up to a week, to make a video. We start

with two days of capturing, one full day of editing, and one or two days for the rest like writing text and making photo's for the thumbnail and gallery.

Denice: There are many ways to make it a lot easier and less time consuming that would allow us to upload more regularly but that's not what our channel is about. We want to share the best content possible and give every single book the attention it deserves.

Jean-Paul: And we're not always in control of your time. The last two years have been extra rough for us because we had some challenges to overcome. And when something happens that you're not in control of, you suddenly have to make choices between friends, family, work, our hobbies, and ***BestPopUpBooks***.

Enjoy this fairytale view from their balcony. And if you want to see more of their lovely city, watch the video at this link.

Denice: Most important is that we have set up a solid foundation for the website with a lot of information about pop-up books, publications, authors, and a DIY section. Our YouTube channel contains 90 videos and right now, it's a channel where others can discover and enjoy hours and hours of content. For now, it's not about constantly creating and uploading content. Instead, we try to find the right time for both of us to work on a new video or article.

MS: Jean-Paul, having seen some of your videos posted on Facebook, we know you are experimenting with your own paper engineering. Are you working on anything that might be brought to print? What about you, Denice? Any interest in doing your own paper engineering?

Denice: Actually, I'm working a lot with paper but not specifically for pop-ups. I always loved to craft and because of our DIY pages, I started with basic pop-up templates to give it a try myself. After that, I designed a couple of pop-ups like the logo pop-up for our channel. Right now I also work a lot with paper but mostly for my stop-motion projects.

Jean-Paul: I'm still learning and trying to develop my paper engineering skills. For now, I'm not focused on making products out of my designs. I'm sure there will be a time when I'm ready. It is on my bucket list to have a pop-up book published with my name on the cover. I would love that. But there's no hurry. I'll wait for the right moment and have to find a publisher for this. Who knows, maybe one day?

MS: What city in the Netherlands are you located? Can you describe it? Can you tell us what a typical day might be like?

Jean-Paul: We live in a Dutch town named Cuijk and it's located next to the river Maas. Our church almost looks like a pop-up from **Matthew Reinhart's *Harry Potter*** pop-up book. We love to take long walks in local forests and over our dikes, also to drive around and enjoy the countryside. But our home is our temple. Together with our two cats, we have a creative household and enjoy staying up late. There's always something exiting going on!

MS: How do you find new pop-ups to review? How do you determine which are worthy of a feature?

Their YouTube channel has 140K subscribers.

Denice: The list of books we would love to capture is endless. Our collection has grown into a serious archive of pop-up books. We have a lot of favorites from our own collection that we would like to capture in the future and meanwhile, we also receive pop-up books from artists and publishers to review.

Jean-Paul: It's the hardest part of doing this all. Deciding what pop-up book to review or not. We think that every single paper engineer and pop-up book deserves attention. But we simply don't have the time to do that. Also, with so many subscribers on YouTube, we have to be very careful. Our channel name ***BestPopUpBooks*** creates expectations. It puts us in a position where we have to decide what's acceptable for our subscribers' expectations. Because of that we try to avoid the more basic books, even though some of those are real gems. At the same time, it puts us in the position of judging the work of others.

MS: We think its an invaluable service you provide: videos and reviews of new titles. Publishers do not do nearly enough for these books and especially with the decline of in-person book store shopping (even before Covid-19) these videos are the best way for people to gain insights into the

new works. Can you comment on responses you may have received?

Denice: Yes, we absolutely agree on that. It's important to create video content that other people can share. It's free to share and helps a lot to make pop-up books more popular but also for manufacturers, publishers, and paper engineers to sell their products.

Jean-Paul: We receive great responses from our followers and subscribers. We also get a lot of comments from people saying they have ordered multiple pop-up books after watching our videos. Some even started collecting pop-up books because of that. And that's exactly what our goal is. Those who don't like spoilers can choose to not watch videos from our channel, and that's fine. But there are still a lot of people who need to be convinced of what a great product a pop-up book is. We think that our videos may be useful for them to decide if it's worth it to order one.

The most popular video on our YouTube channel is ***The Walking Dead*** pop-up book by **Bekka Zerkin** and **David Hawcock** with almost 14 million views. (This video can be seen in the online Movable Stationery, Volume 27, Number 1.)

MS: Describe your video set up. The overhead point of view works quite well. And I know your video work is evolving. One technique I see you use are quick cuts of the same motion but from different angles. Any other ideas of how these might evolve?

Jean-Paul: We have a studio with a product table for photography, three softboxes, additional lights, and a couple of tripods for the camera.

Denice: We use basic rules like how to present the cover, how to open and close the book, the camera angles, etc. That way we can run through a basic scheme while filming, paying attention to what we're filming, instead of how we film it.

Jean-Paul: Our number one rule is to get the best shot for every pop-up. This means a lot of repositioning of the equipment. Lights and tripods are moved for every shot to get the most out of it. Meanwhile, Denice has to stay in position and move with me while I set-up the camera and lights.

Denice: While Jean-Paul trips over wires and fights with tripods, I concentrate on the position of my hands and how I open pop-ups. When we do double or triple shots for close-ups, I have to move the same in all shots so it's synchronized in the editing. There's a choreography for every pop-up I open and I have to remember that for the close-ups.

Jean-Paul: The editing is something I take very seriously. It's a thin line between showing everything and capturing all the details, but meanwhile, keeping the viewer involved. That's why feedback is important to us. We agreed with the early comments there were too many repeating shots. So we added some rules to our video format about the maximum cuts on a shot, and that the pages always have to open completely in the final shot.

Denice: The way we look at it, opening a pop-up spread takes a couple of seconds but opening it is the most magical moment. To see everything move and fall into place. When we open up a pop-up, we show it from multiple angles and also focus on the details. This way, the moment of opening a pop-up gets extended so the viewer can enjoy and appreciate it longer.

Jean-Paul: One other important ingredient for our video format is music. **Poposition Press** was one of the first publishers to send us a free pop-up book for a review. It was the ***Pop-up Art Book***. For us, receiving this book was a big honor and so we wanted to add something extra to the video. We took our time to find a good soundtrack that went well with the book and then we edited all shots timed to the music. When the video was ready we were amazed about how much it added to the total experience. Since that video, all other videos are edited and timed with music. It became an important part of our video format and we have never changed it since.

Denice: We always try to find the best soundtrack for our videos. Every pop-up book has it's own theme and vibe. We try to find music that enhances that. For some videos it took us at least an hour of looking through stock music, to find the perfect soundtrack. We have a couple of favorites on our YouTube channel that have a really strong soundtrack and merge well with the editing:

- ***This Book is a Planetarium*** by Kelli Anderson
- ***Alice in Wonderland*** by Robert Sabuda
- ***The Raven*** by Dave Pelham
- ***Mister Babadook*** by Simon Arizpe (Horror edit)
- ***The Pop-Up Book of Phobias*** by Matthew Reinhart
- ***The Nightmare before Christmas*** by Matthew Reinhart

MS: What kind of traffic does your website receive?

Jean-Paul: Our website gets traffic from all over the world but most traffic comes from the United States. Most people find us on Google by looking for "Pop-up book" or "how to make a pop-up book".

We think that our audience can be divided into two groups: People who want to know more about pop-up books and people who want to learn how to *make* a pop-up book. People have visited our site from all over the world. In order of activity: US, UK, Canada, France, China, Indonesia, Philippines, Australia, India, Germany, Spain, Italy, Russia, Malaysia, Japan, Thailand, Netherlands, Mexico, South Korea, and Brazil.

Thank you for taking time to share your story with us. We in the movable book world have become avid fans of the two of you in return! On behalf of collectors, fans and paper engineers, thank you for all the beautiful attention to detail that you bring to presenting our art to the world!

In addition to BestPopUpBook.com, both Jean-Paul and Denice have their own social media sites where they post a prolific number of experimental videos.

Jean-Paul, himself a very talented budding paper engineer, posts his many experiments on his FB page or YouTube channels under the name of **PaperPaul.** Additionally, there he demonstrates his interest in innovative DIY cross media projects, like a virtual pinball machine powered by a SWITCH game console and a piano that plays music on a tablet.

Denice posts her experiments in animation and stop-motion photography to her own YouTube and Instagram accounts.

This paper "piano" is a playable, virtual AR experience.

Using a SWITCH gaming console, Jean-Paul built this virtual pinball machine himself.

As PaperPaul, Jean-Paul has made and posted many excellent experiments in paper engineering.

Denice also posts her hand-drawn and stop-motion animations.

Narrative Fear, Dread,

and Surprise

BY ROBERTA BRODY

As stores fill in North America with plastic skeletons and monster costumes in preparation for Halloween, some thoughts turn to the delight of being surprised but not-too-scared by a parade of media preying on new or long-standing fears; giving names and expression to previously unformed dread. And, unlike the real threats in our lives, if things get too creepy, we can always shut the book or turn away from the videos.

In the last forty years or so, trade pop-ups expanded their range of appeal factors to include the interests and concerns of teenage and adult readers. The standard scary or dreadful subjects in books and other narratives are now found in movables for this audience. They include ghosts, corpses, vampires, aliens, monsters, both imaginary and real — such as dangerous or poisonous wild creatures. Settings include haunted houses, dense forests, deserted or sparsely settled terrain, pits and wells, spaceships, and other off-earth locales.

There is something inherently unpleasant about a pointy skeletal finger or a helpless dangling limb that seems to be accusing us and demanding our attention, grabbing us in some indefinable way. It can be frightful to see a murder victim's splayed arms in ***The Illustrated Edgar Allan Poe: Unabridged*** (Quarto Children's Books, 2013), so creepy to see an alien's roaring throat with teeth about to bite us in ***Beyond Belief*** (Crescent Books, 1991) or in ***The Necronomicon Pop-Up Book*** (Poposition Press, 2017). Perhaps more dreadful are the grasping decaying claws of decomposing but still moving bodies in ***The Walking Dead: The Pop-up Book*** (AMC Inc., 2015).

Sometimes, an ambiguous image can be more unsettling, like the universal dread of shapeless shadows. A simple but horrifying Babadook — a murky lump with bared teeth — emerges from a single but threatening angle fold in the eponymous pop-up ***Mister Babadook*** (n.p., n.d., circa 2016), the power of which is independent of the narrative in the book itself or of the short film which preceded it.

It is not just the scary suggestions of fictional or unformed threats. Realistically rendered images in non-fiction movables add the power of verisimilitude to the punch of a projected display. For example, a monstrous enlarged image of a simple ladybug in the nature pop-up ***Magnification*** (White Heat Ltd., 1993) can be as jarring as a shadowy image — perhaps even more so. A yawning skull, complete with musculature, as it appears in the life-size ***The Human Body*** (Penguin Books, 1983)

Opposite: *The Walking Dead: The Pop-Up Book*. Above: *The Girl Who Loved Tom Gordon*. Below: *The Illustrated Edgar Allen Poe: Unabridged*.

There's a skeleton in my cupbo
At least, I thought there was.
He's nowhere to be seen tonigh
And I think that it's because
Whether or not you like it,
I'm afraid you'll find it's true
Mister Bones has left my cupbo
And he's come to stay with

can be as disconcerting as the open jawed head of a three-foot-high depiction of an alien in ***The Life-Sized Pop-Up Alien Book*** (Hawcock Books, 1999). A dangling spider in its web awaiting its prey, as in ***Predators*** (Little Simon, 2008) can be as as chilling as a formless monster.

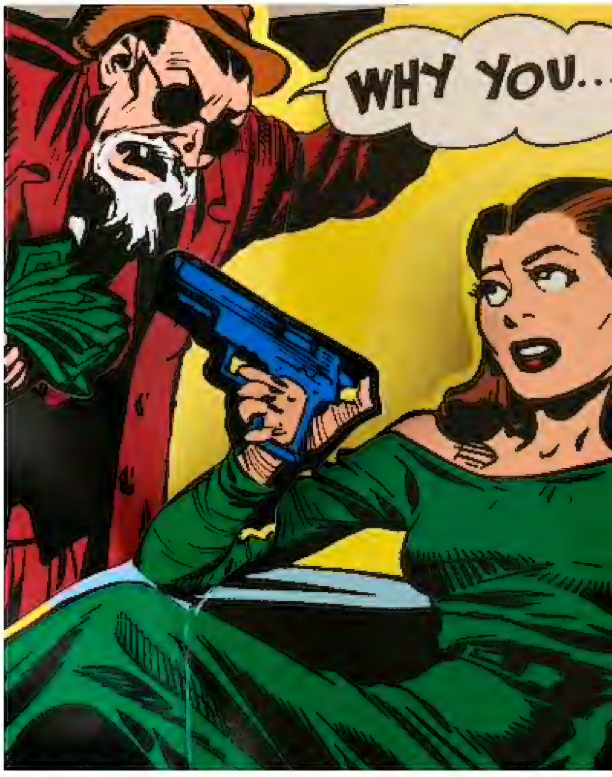
Why nearly no witches? Fairy tales and classic story books were replete with witches whose deeds were embodied in their threatening appearance. Movables exhibit remarkable restraint in depicting frightening women as witches, though they are not absent as villains. Except for the vanquished wicked witch's feet protruding (though—not obviously) from underneath Dorothy's house in ***The Wonderful Wizard of Oz*** (Little Simon, 2000), traditional frightening images of witches are largely absent. One might think that the *Harry Potter* series books rehabilitated the image of witches, with the smart and good Hermione leading the charge. But this trend preceded the publication and popularization of this new positive spin on an old archetype. However, the absence of frightening witches, a long-time staple in all forms of Western literature—from *Hansel and Gretel* to *Macbeth*—is worth noting.

Aside from usual scary or haunted settings, there are everyday scenes and situations that are rendered frightful. A dentist's drill seems to leap from ***The Pop-up Book of Phobias*** (William Morrow, 1999) making an early and common fear come to life. It's an awful surprise, but it is a real and definable dread. Greenberg and Reinharts' related volume ***The Pop-up Book of Nightmares*** (St. Martin's Press, 2001) also depicts the terrors and anxieties that lay just beneath our consciousness.

All is not serious fright in the world of scary movables. The 1979 classic by Jan Pienkowski, ***Haunted House*** (Dutton Children's Books) is endearing for its irony. While all manner of frightening beings inhabit this house, its occupant is blithely unaware of their presence. The ironic caption at the bottom of a two page spread reads "No, I don't have many visitors" while a crocodile snaps its mouth open in the bathtub and a coil-construed writhing tentacled alien bursts through the outside wall into the bathroom.

From ironic amusement, it is a short skip to humor. Among the dominant and common theories about the origins of humor is relief theory; a view of which suggests that humor relieves the tensions caused by one's fears. A charming example is ***Skeleton in the Cupboard*** (Dutton Children's Books, 1988) which is a one joke build-up to a comic false fright punchline. The skeleton is revealed in the last frame to be nothing more than a collection of clothes and sports equipment that appear to look like a skeleton.

In keeping with the notion that not all pop-ups that depict ghosts and monsters and hauntings are intended to be scary, there is a considerable subset of movables about ghosts, monsters, aliens, and haunted houses. The more obvious ones have titles that give immediate context clues by including the words "silly"



Left page: *The Pop-Up Book of Phobias.* Above: *Skeleton in the Cupboard.* Right: *Wil Eisner's The Spirit Pop-Up Graphic Novel*

or "spooky" in them with comical or perhaps even goofy looking ghosts and ghouls on their covers. The audience for these volumes is children and they are often focused on Halloween.

Since their inception, movables have depicted existing narratives from other media to tell a story about something scary or dangerous or creepy. Some of these narratives, which already have the potential for drama, dread, and fear become even more haunting and evocative, when enhanced by movable illustrations. A *Meggendorfer Award* finalist in 2018, the hauntingly beautiful ***The Raven*** (Abrams, 2016) captures the mounting tensions in Poe's classic story through its dark palette and subtly menacing pop-ups. More directly menacing but no less evocative is the crossover, ***Will Eisner's The Spirit: A Pop-up Graphic Novel*** (Insight Editions, 2008), which embodies traditional noir elements in its narrative style, design, and palette with complementary movable elements. Lastly, and also furthest from where this article began, is the hauntingly atmospheric rendition of Steven King's ***The Girl Who Loved Tom Gordon*** (Little Simon, 2004), a tale of a girl lost for several days in the Maine Woods and her struggles to survive.

These last examples add to the range of intangible sensation which can be characterized as dreadful or frightening or fearful. Regardless of its content, however, there is an *expectation* of sensation when we open pop-up books; their nature and design dictate it. But, as we have considered its variety, all surprises are not delightful. Some are dreadful and still others make us uneasy. Some topics are inherently frightening or provoke anxiety, others less so. When movable images are added, we have expectations of — we might perhaps even *savor* an anticipation of — the added dimension of being surprised.

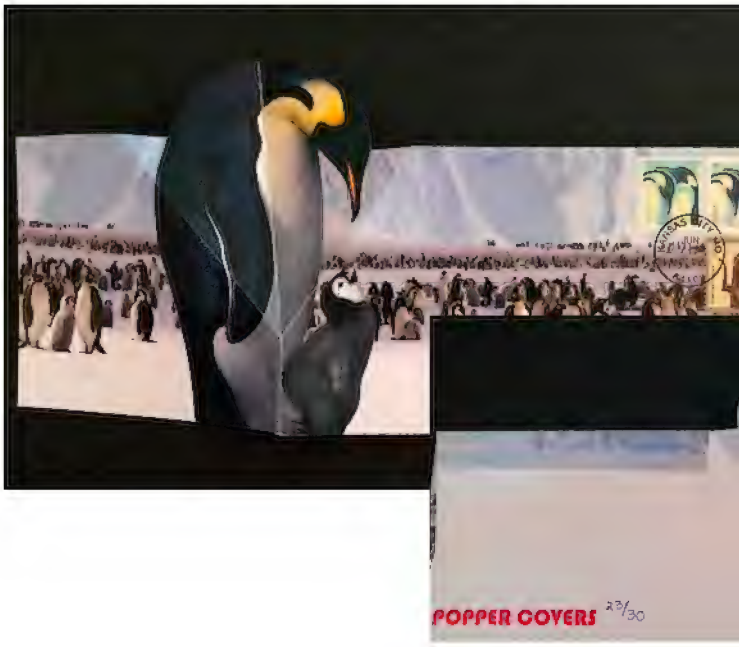
Just in time for Halloween Poposition Press is offering a duo of pop-up cards by **John Kenn Mortensen**: Windowfreaks and Dressed to Kill. Learn more by following the link.

John Kenn Mortensen, a Danish artist born in 1978, lives and works in Copenhagen. Mortensen is a master with pen and paper and his imagination is second to none. During the day, he employs these skills as an animator and director of children's television programs. But when darkness falls, he lets his imagination run wild, and from the nib of his pen flows a host of monsters, ghosts, and ghouls, terrifying enough to give those who are faint of heart cause to double check that their doors are locked at night.

"I write and direct television shows for kids. I have a set of twins and not much time for anything. But when I have time, I draw monster drawings on post-it notes... it is a little window into a different world, made on office supplies. People will always be afraid of monsters. For some people, spiders are monsters... just very small monsters. It warms my heart when I am able to scare people or just give them the sense of having experienced a small adventure from something so simple as a drawing on a post-it note. There is this very fine moment right before you realize you are gonna be eaten by something you never thought existed. It is like when you get bad news and you think... I never thought this was gonna happen to me." – John Kenn Mortensen.

Pop-up First Day C

by Ellen G.K. Rubin

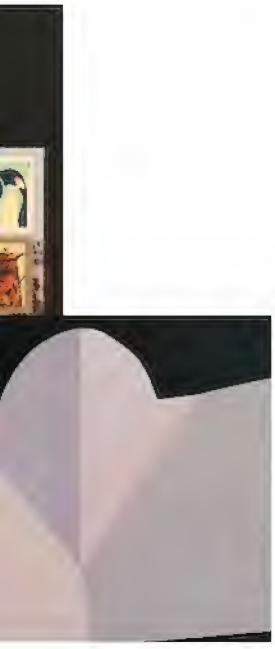


If something has "cachet," it has a superior status or a seal of approval from society. In the philatelic world, a cachet is an enhancement of a stamp usually prepared for the stamp's first day of issue, known as a First Day Cover (FDC). The philatelic cachet, pronounced ka-sháy, has the stamp itself on a card, booklet, or envelope.

Needless to say, if I have an FDC in my collection, it pops up. And yes, I have about 60 them. I first discovered pop-up cachets on eBay. Larger than a postcard, the movable cachet opens up to reveal a v-fold pop-up. Of course, it has the stamp or set of stamps on the front, cancelled with the date of issuance, and the city the United States Postal Service (USPS) has designated for that purpose. That city may have some relevance to the stamp's subject or not. For example, a set of four stamps commemorating the horses of the silver screen—Yes, really!—was published on April 17, 2001 from Oklahoma City, Oklahoma. Of course, the stamps are available

A Dave Bennett pop-up cachet from 1999.

Covers



SPRINGFIELD, MA
MAY 28 1999
FIRST DAY OF ISSUE
1950s
CELEBRATE THE CENTURY
Using turtles and elephants and ribbon-tailed birds,
They taught us to read with strange, rhyming words!
Growing up in the '50's could have been pretty flat,
If not for a Seuss of a Doctor, and a Cat in a Hat!

nationwide but for the benefit of the FDC, one city is chosen to be the official launchpad. The stamps are cancelled and bear the postmark from the designated city with the issuing date. The horses, by the way, were Gene Autry's *Champion*, Roy Rogers' *Trigger*, William S. Hart's *Fritz*, and Tom Mix's *Tony*. The USPS provides a special album for cachets, but the pop-up ones are larger and won't fit into the sleeves.

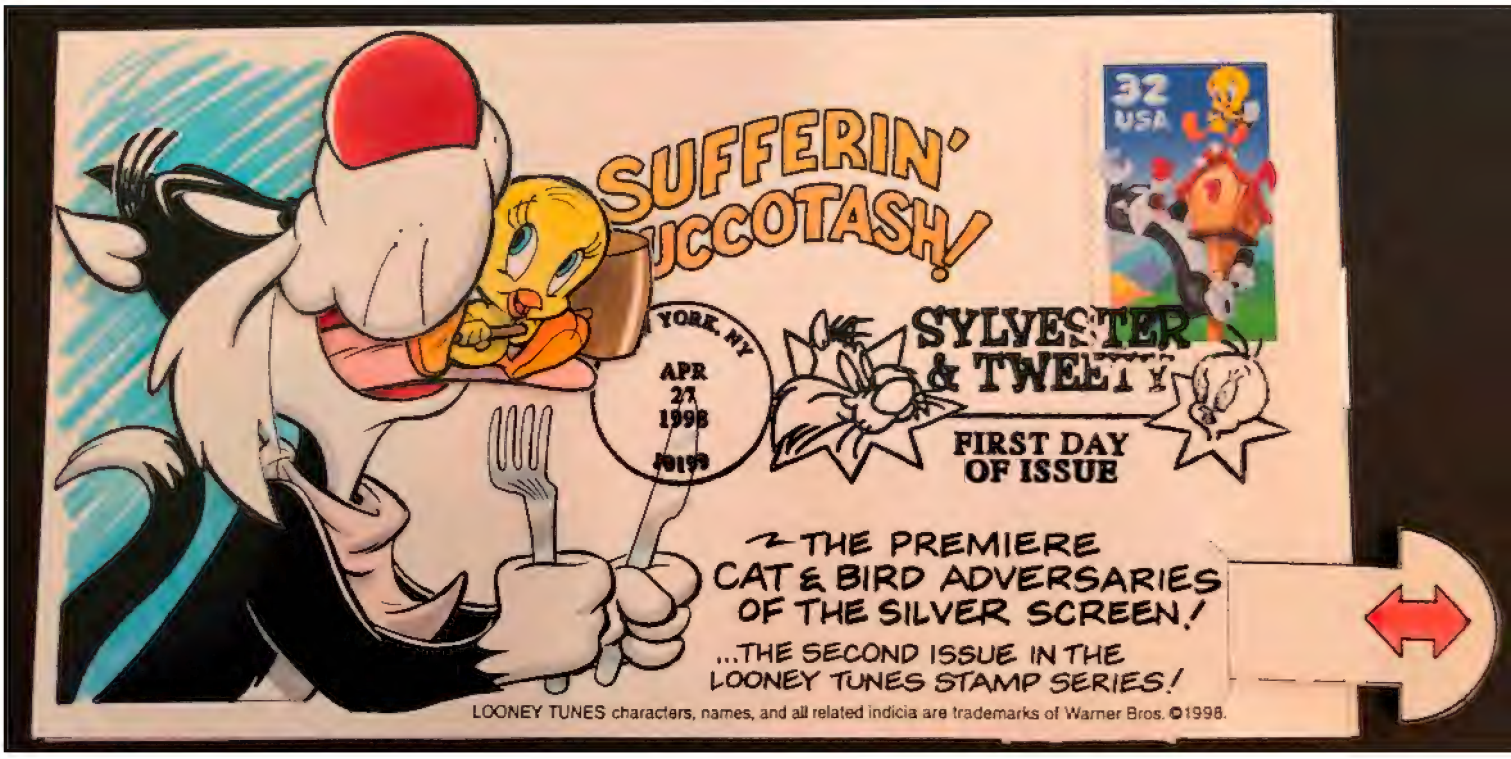
The preponderance of my FDC cachets are designed and produced by **David Bennett.** He began these highly illustrative cards in 1987 with a set of North American wildlife stamps. They were without pop-ups. His earliest pop-up in my collection is a set of five hummingbird stamps issued on June 15, 1992 from Washington, D.C. (I don't know the hummingbird's connection to our nation's capital, if there is one). If the series has more than five designs, a second FDC with the same illustrations will present them. The stamps themselves have other designers.

In 2007, Bennett's 20th anniversary of producing cachets, he made a pop-up FDC that when opened, showed an explosion of his oeuvre, just not all 400 of them. The stamp on the cachet featured just one brightly colored typographical word: Celebrate!

While Bennett is quite prolific in designing these philatelic artworks, originally hand colored and hand cut, he produces quite a number of non-movable ones. Today his pop-ups are digitally produced. Besides recognizing his distinctive art when searching on the Internet, I can tell if the cachet is a pop-up by the diagonal slant at the top left corner at the fold. It's from there, when opened, that the v-fold becomes three-dimensional. I have only one Bennett pull-tab cachet; it is for the Sylvester & Tweety cartoon stamp. I've never seen another but there may be some out there.

Like most cachets, the artwork, and in this case the pop-up too, serve to enhance the stamps or their subject matter. Bennett seems to favor stamps with environmental subjects. He calls the cachets, "Cachetoons," probably because of his whimsical and cartoon-like illustrations. His pop-up FDCs may cover stamps as far ranging as Dr. Seuss, kelp forests, lighthouses, or superheroes. As you can see, the variety of topics is quite broad.

AFRICAN ELEPHANT CONSERVATION FUND
ASIAN ELEPHANT CONSERVATION FUND
GREAT APE CONSERVATION FUND
MARINE TURTLE CONSERVATION FUND
DON'T LET THEM VANISH
RHINOCEROS AND TIGER CONSERVATION FUND


SUFFERIN' SUCCOTASH!
32 USA
SYLVESTER & TWEETY
FIRST DAY OF ISSUE
APR 27 1998
THE PREMIERE CAT & BIRD ADVERSARIES OF THE SILVER SCREEN!
...THE SECOND ISSUE IN THE LOONEY TUNES STAMP SERIES!
LOONEY TUNES characters, names, and all related indicia are trademarks of Warner Bros. ©1998.

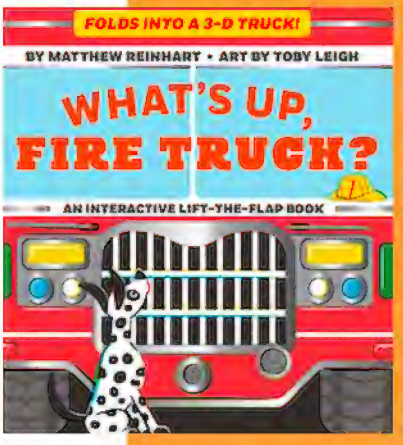
I have very few movable cachets by other artists. Most recently, I discovered **Hideaki Nakano** of Japan. The pop-up FDC is of the Statue of Liberty in black and white, a limited edition of 50. All Nakano's FDCs are handmade and hand colored. He uses the imprint, HNLP, and every FDC is numbered, both signed in ink and with his chop. The Statue of Liberty is number 344. He began creating the FDCs in 1980. They also cover a broad range of topics and can be humorous or whimsical; some express social commentary. Nakano may use the image on a stamp to elevate his point of view. I've yet to find another Nakano movable.

As many of you have discovered, collecting can take one in several directions and lead down a road we would otherwise never travel. Like stamp collecting! More to be learned at The American First Day Cover Society's website. Happy hunting!

RECENTLY PUBLISHED POP-UP BOOKS

DE L'AUTRE CÔTÉ DES ÉTOILES

PE: Philippe UG
Les Grandes Personnes
August 2020
978-236-193-6051
24,50 €



WHAT'S UP, FIRETRUCK?

PE: Matthew Reinhart
Abrams Appleseed
September 2020
978-1-4197-4107-4
$16

THE NIGHTMARE BEFORE CHRISTMAS ADVENT CALENDAR AND POP-UP BOOK

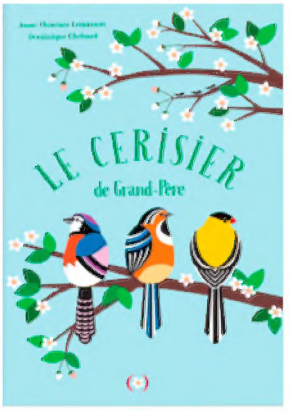
PE: Scott Campbell
Insight Editions
September 2020
978-1683839682
$39.99

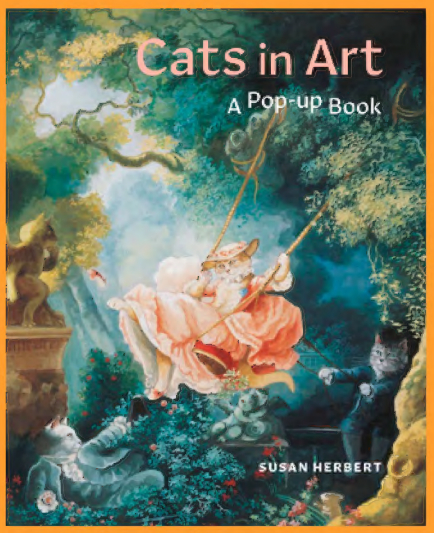
CHAT NOIR

PE: Mathilde Arnaud
Les Grandes Personnes
September 2020
978-2-36193-612-9
15 €

LE CERISIER DE GRAND-PÉRE

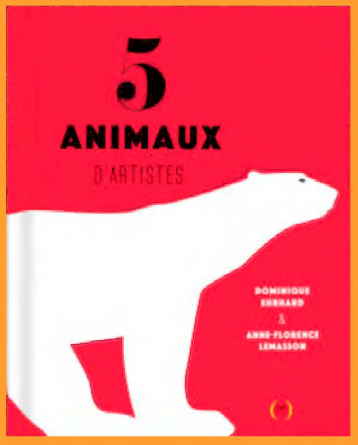
PE: Dominique Ehrhard
Les Grandes Personnes
October 2020
978-2-36193-607-5
22 €





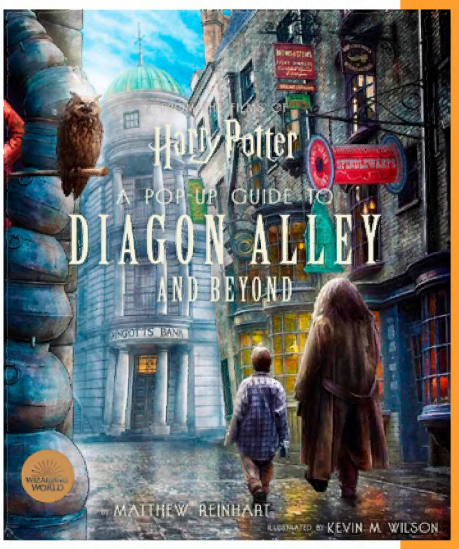
CATS IN ART: A POP-UP BOOK

PE: Corina Fletcher
Thames & Hudson
October 2020
978-0500023594
$19.95



5 ANIMAUX D'ARTISTES

PE: Dominique Ehrhard
Les Grandes Personnes
October 2020
978-2-36193-607-5
29.50 €

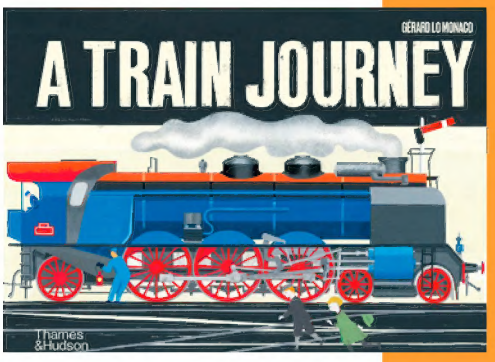


DIAGON ALLEY AND BEYOND

PE: Matthew Reinhart
Insight Editions
October 2020
978-1683839187
$75.00

DINO WORLD

PE: unknown, but if any of you do know, please send a note to the editor. We will update in next issue.
Applesauce Press
October 2020
978-1646430024
$24.95



A TRAIN JOURNEY

PE: Gérard Lo Monaco
Thames & Hudson
November 2020
978-0500651827
$24.95
At time of press an interior photo of *A Train Journey* was not available. At right is a spread from the similar 2016 *A Sea Journey* from this series.

THE POP-UP BOOK OF STONINGTON, CONNECTICUT

PE: Bruce Foster
Ocean Chamber of Commerce
December 2020
Call 401-596-7761
$40.00 plus shipping

POPPITS

by Ellen G.K. Rubin

ANNOUNCEMENTS

Mark your calendars, the Biennial MBS conference, as of now, is scheduled for September 30–October 3, 2021, at the Magnolia Hotel in Denver, Colorado. Dr. Suzanne Karr Schmidt, noted pop-up and movable book historian and scholar, will be the keynote speaker. She Twitters often about books @DrKarrSchmidt. Our website and Facebook page will keep you up to date.

Hurry! Hurry! Until October 12, 2020, the MBS' fabulous 25th anniversary *A to Z: Marvels of Paper Engineering* will be 20% off. Get a copy, give as a gift, NOW! Go to MBS Facebook page or website for discount codes. Always check the Facebook page devoted to the Movable Book Society and all pop-up related happenings.

EXHIBITIONS/ANTIQUE FAIRS

In this new COVID era, some have risen to the task. Marvin Getman has created virtual book fairs the first Tuesday of each month. Sign on as an exhibitor or visit as a buyer. The website is easy to navigate, especially the search engine. The Popuplady has found several items she has never seen before. Support worldwide venders! Build your collection!

The love of Vojtěch Kubašta is world-wide. Visit VOJTĚCH KUBAŠTA – GENUINE ILLUSTRATOR, July 27–Oct. 11, in Holesov, Czech Republic.

The Stamelos Gallery Center, at the University of Michigan–Dearborn campus, is planning an exhibition "Innovation and Inspiration: The Art of Paper Engineering," January 21, 2021, to run for ten weeks. Unfortunately, due to you-know-what, the Center is closed. Among the main goals of the exhibition are to educate visitors and students about various forms of paper engineering and how it ties into many different fields, to illustrate the many connections that can be made specifically between art and science in the field of paper engineering and tie that information into UM–Dearborn curriculum across many disciplines, and finally, to elevate pop-up books as an exciting and remarkable art form.

Due to this grr%&*#?@& Pandemic!!, the previously announced Popuplady's exhibit, *Premiums, Promos, and Pop-ups: Advertising with Movable Paper* at the Grolier club in NYC, has been indefinitely postponed. Check the MBS Facebook page or Popuplady.com for further news.

MULTIMEDIA

The first Movable Book Society International Zoom event was wildly successful with over one hundred people participating. Individuals and institutions from the US and ten other countries, including Brazil, China, Estonia, Ireland, Italy, Germany, the Netherlands, Indonesia, the Philippines, and the United Kingdom participated! [Thank you, Shawn Sheehy and Emily Martin.] There will be another on Saturday, October 3, 8pm – 9:30pm CDT. Our headliner for this event is Guan Zhongping (historian/collector) and, hopefully, Wei Wang, Chinese paper engineer. Other MBS members will participate as well. Yours Truly, The Popuplady, promises to show you movable books from her collection from before 1800! By subscribing to our website, https://movablebooksociety.org/ (enter your email at the bottom of the page) or by following us on our Facebook page, you can receive a log-in and join in the conference FREE.

A new website devoted to Vojtěch Kubašta has videos showing the Master at work and recent ones of reprints being done by his grandson, Roman Kubašta. If you speak Czech, you can hear Roman's story about his grandfather. The Popuplady is working hard to get a translation.

This website, metafilter.com/146924/Paper-Engineering-Over-700-years-of-Fold-Pull-Pop-and-Turn, will take you all over the globe and back in time to many sites highlighting information about pop-ups. Worth a visit.

Miniaturist, Alfred Podestà, creates pop-up miniatures for his own enjoyment. He has done a series of Kubašta books and many other classic movable books. Feast your eyes and lust after them as I do. And become a friend of the Vojtěch Kubašta Facebook page to see Alfredo's books and others by Kubašta. Remember, pop-ups come in all sizes.

VIDEOS OF MOVABLE BOOKS

From Meggendorfer's *Travels of Little Lord Thumb and his man Damian*.

A rare Raphael Tuck *Little Red Riding Hood.*

A book of flip books by Disney.

Structural Graphics, using custom-designed dimensional printing, makes company's advertising come alive. Here is their use of a volvelle... in a pizza box!

NEWSWORTHY

From Timothy Barrett, Professor & Director Emeritus at the University of Iowa Center for the Book:

I write as the recently retired director of the University of Iowa Center for the Book. As you may know, our Center is arguably one of the best programs of its kind in the world, training young book artists and book studies scholars with our deep curriculum and highly specialized teaching facilities.

Covid-19 has created challenging situations for all organizations, but fortunately the Windgate Foundation recently awarded us a $2.5M grant to aid in stabilizing and strengthening our program. The grant is, however, **a challenge grant**. We have to raise $2.5M by the end of 2021 in order to receive their $2.5M. On the plus side, the Windgate Foundation has told us that a gift does not have to be cash to qualify for the match; it could be a long term deferred commitment. I am reaching out to all members of American Bibliophilic Societies in the belief that strengthening any program training young book artists and book studies scholars helps book collecting and book studies overall. If you would like to learn more about the Center for the Book and this unique opportunity, please email me at *timothy-barrett@uiowa.edu*.

An illuminated letter was usually the first letter of a page or paragraph.
It was always colorged and in color with gold applied to areas, while the rest of the text remained black. The images used to enhance the letters include animals, plants, and mythological creatures.
Zmiy, the Fire-breathing Dragon of Ukraine is a curious creature, known for having no fewer than three heads and sometimes as many as seven, nine or twelve.
It is said that each of their heads has a different personality.
Zmiy

A to Z: Marvels in Paper Engineering

20% off until October 12 using discount code 2020A2Z20%

The Movable Book Society is pleased to offer *A to Z: Marvels in Paper Engineering*, a special collection of 26 individual pop-up cards in a custom box now at a 20% discount for a limited time. This limited-edition collection—only 2,000 copies—was designed by some of the most talented paper engineers in the world, both here in the U.S. and abroad.

Order yours today and take advantage of this special offer. Movablebooksociety.org/product/atoz/.

MOVABLE
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VOLUME 28, NUMBER 3